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**The Treatise Committee for Lachlan McAllister Fife Certifies that this is the  
approved version of the following treatise:**

# **THE CALL**

**Committee:**

---

Donald Grantham, Supervisor

---

Russell Pinkston

---

Bruce Pennycook

---

Byron Almén

---

Thomas J. O'Hare



# **THE CALL**

**by**

**Lachlan McAllister Fife, B.Music.Comp.; M.Music.Comp.**

**Treatise**

Presented to the Faculty of the Graduate School of

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## **Dedication**

To my parents, whose unwavering support of me has been the root of my inspiration.

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# THE CALL

Lachlan McAllister Fife, D.M.A.

The University of Texas at Austin, 2015

Supervisor: Donald Grantham

*The Call* is a seventeen-and-a-half minute, programmatic work for large orchestra. The program illustrates the first three stages of Joseph Campbell's outline for the Hero's Journey described in his book *The Hero With a Thousand Faces*. Influenced by other compositions with a heroic theme, the piece pays a special homage to Ludwig van Beethoven's Symphony No. 3 and the Tone Poems of Richard Strauss. Set as a single movement work and divided into five sections, the program follows an unnamed hero as he progresses through the stages "The Call to Adventure," "The Refusal of the Call," and "Supernatural Aid." The analysis of *The Call* details how the themes associated with each stage are used to underscore the story of a hero's journey and metaphorically illustrate the hero's plight of being chosen to perform the tasks ahead. Formally designed in arch form, the main themes function as leitmotifs to symbolically represent the role of the main character within the stages of the Hero's Journey.

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# CHAPTER 1

## Narrative and Myth

### 1.1 Introduction

In my opinion, music has always been capable of conveying a story to its listeners. Whether intentional or not, music can and will evoke a wide range of emotions in the listener. It can summon up memories of the past, make you aware of your plight or joy in the present, or instill a sense of optimism or apprehension about the future.

Through program music the composer can amplify a listener's emotional response by redirecting his or her attention to a narrative through music. This happens regularly in films where the music enhances the emotional reaction of a scene to those watching it. However, a piece of music can achieve the same response on its own. I believe it is the sole purpose of music to connect with a listener on an emotional level and it has always been my motivation to do that in my compositions.

It has been my experience that the incorporation of a narrative within a composition will resonate more with an audience than if it were a freestanding work based on its own principles of construction. Furthermore, employing a narrative within a composition solves a lot of formal construction issues by making clear what the music should do from one section to the next. It can also help determine where and when musical motifs should take place and reoccur. This is explicitly prevalent in the works of Richard Wagner's operas, where a leitmotif would associate with a particular idea, object



or person and reoccur appropriately to refer to that person, object or idea. The method of the leitmotif has always had a profound effect on me since I was a child. My first encounter was in the film Star Wars where Luke Skywalker's theme ingrained itself into my memory. Later it was Beethoven's Fifth Symphony and his incessant four-note motive and its subsequent variations that impacted my every musical decision. Although Beethoven's motive was not a leitmotif, its constant reiterations helped me understand how to effectively use motifs in my own works. This method of writing has influenced my musical choices since I began composition, and I have made every effort to build upon the concept of recurring themes in my music. It is in my work, *The Call*, that the recurring theme shows the most promise, and it is the narrative form of the composition that makes the impact of its recurrence all the more striking.

## 1.2 The Monomyth

In today's modern culture, it is nearly impossible to avoid the idea of a hero. Nearly half of the movies being released by major production studios today are focusing on the deeds of a hero, usually starting from the genesis of the character. From Star Wars to Marvel Comics films, to even Disney feature cartoons and the Lego Movie, they all share one common theme that binds them together into one category: The Monomyth.<sup>1</sup> Joseph Campbell put the idea of the Monomyth forth in his book, *The Hero With A Thousand Faces*, where he contended that myths from around the world all followed a

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<sup>1</sup> Joseph Campbell took the term Monomyth from James Joyce, *Finnegans Wake* (New York: Viking Press, Inc., 1939) p.581. Campbell asserts this in his endnotes of *The Hero With A Thousand Faces* p. 343 n36.

basic fundamental structure of stages that a hero must go through. The book had such a profound impact that even George Lucas credited Joseph Campbell's work as the inspiration for his Star Wars Trilogy. It also inspired a popular screenwriters textbook called *The Writer's Journey: Mythic Structure for Writers*, by Christopher Vogler, in which he asserted that his book was based on the work of Joseph Campbell.<sup>2</sup> I was introduced to Joseph Campbell when I saw a broadcast of an interview with him in which he discussed his book in detail. I immediately went out, bought the book and read it. In the book I could see that historical figures from Moses or Jesus to even Prometheus and the Buddha all followed the steps outlined by Campbell with astonishing consistency. I also began to see it in other works of fiction such as Harry Potter, Iron Man, The Matrix, and the Lego Movie. All of the characters in these stories encounter tests or trials that are outlined in Campbell's Hero's Journey.

The Monomyth breaks down the "Hero's Journey" into 17 stages that fall within three sections.<sup>3</sup> Section one is labeled "Departure," and consists of five stages: 1) *The Call to Adventure*, 2) *The Refusal of the Call*, 3) *Supernatural Aid*, 4) *The Crossing of the First Threshold*, and 5) *The Belly of the Whale*.<sup>4</sup> This first section starts with promise and the introduction of other worldly help, but soon falls into darkness once the adventure is underway. The second section is labeled "Initiation," and consists of six stages: 1) *The Road of Trials*, 2) *The Meeting with the Goddess*, 3) *Woman as Temptress*, 4) *Atonement*

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<sup>2</sup> "The Writer's Journey: Mythic Structure for Writers," <http://www.wikipedia.com>, (March 5, 2015)

<sup>3</sup> Joseph Campbell, *The Hero With A Thousand Faces* (Novato, CA: New World Library, 2008)

<sup>4</sup> Ibid, 41-79

*with the Father*, 5) *Apotheosis*, and 6) *The Ultimate Boon*.<sup>5</sup> The second section is at the heart of the story and most fictional stories end here without ever going into the third section. The action is in the first stage but soon the hero is veered off the path and distracted by love. In most myths, the *Meeting with the Goddess* and *Woman as Temptress* are the same thing. For example, in Homer's *Odyssey*, Odysseus is marooned on the island Ogygia and is detained by the nymph Calypso. She plays the role of Temptress and Goddess. Odysseus falls in love with her and forgoes his journey for seven years, but he is also her captive and she will not let him go. Once the hero is free of this distraction he fulfills his destiny and receives *The Ultimate Boon*, which is his reward for his sacrifice. The third and final section is labeled "Return," and consists of six stages: 1) *Refusal of Return*, 2) *The Magic Flight*, 3) *Rescue from Without*, 4) *The Crossing of the Return Threshold*, 5) *Master of the Two Worlds*, and 6) *Freedom to Live*.<sup>6</sup> In these final stages the hero cannot really remember life before he set out and, with all that has happened, cannot see how he could return. He is then aided by a supernatural power, in much the same way as he was initiated in the beginning, to return home. It is only once the hero returns home that he is seen as a hero.

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<sup>5</sup> Ibid, 81-165

<sup>6</sup> Ibid, 167-209



Figure 1.1 Basic path of the Monomyth.<sup>7</sup>

For my treatise I centered on the first three stages of the journey, which Campbell labeled “The Call to Adventure,” “Refusal of the Call” and “Supernatural Aid.” What I found to be the most interesting part of the initial stages was that the hero often refuses the call or doesn’t believe in himself enough to follow through on the tasks ahead. But more interesting is that the hero eventually has no choice and will be thrust into the journey anyway. This presented an irresistible opportunity for a theme to reoccur throughout the work, essentially weighing on the protagonist until he accepts the challenges of the road ahead. It also afforded me the opportunity to create a theme that could transition into new harmonic regions and evoke a different reaction while still being the initial “Call to Adventure.” Furthermore, if the initial call is presented and then refused it will have to reappear, but with a more unavoidable and substantial conclusion. Utilizing the first three stages of Campbell’s Monomyth, the work is divided into five sections and is arranged in an arch form. The first section introduces the main theme in

<sup>7</sup> This picture was taken from the website <http://en.wikipedia.org/wiki/Monomyth>

“The Call to adventure” and is followed by an unsuccessful attempt by the hero to rise to the challenge in section two. The middle section serves the narrative as the “Refusal of the Call.” Section four represents the stage “Supernatural Aid” and utilizes the themes of section two in a more uplifting way to lead the hero back to “The Call to Adventure” in section five.

### **1.3 Music and Its Heroes**

Before starting a composition that not only features a program that puts forth ideas and beliefs but that also directly reflects the journey of a protagonist or hero, I felt it was important to review works that have followed similar procedures. The first piece I looked at with a heroic theme was Beethoven’s Symphony No. 3, “Eroica.” This work was the first of the grand symphonies of the Classical era to include an added extra musical element. This piece is the genesis of Beethoven’s break from the classical styles of Mozart and Haydn, and the symphony directly deals with the ideals of heroism, death of a hero, and the apotheosis of the hero in a setting of the French Revolution. This was not lost on the audience; people were well aware of the political atmosphere at that time and regarded Beethoven himself as a hero for making such a statement.

There has been a long tradition of taking what Beethoven did as a starting point and building upon the ideas initiated by him. For *The Call*, it was important to me to tie in with the influence of Beethoven and to make an obvious connection with the master. I could not write in the style of the *Eroica*, but there were elements I could use that would create a connection. For example, the symphony is in E-flat and marked with a 3/4 time

signature. Beethoven makes clear the tonality of his work by presenting two majestic E-flat major chords before the melody enters in the cellos. *The Call* begins in 3/4 time and features a single E-flat pedal note in the second violin all the way through the main theme. I wanted my composition to be in E-flat because subsequent symphonic works that utilize a heroic theme, such as Strauss' *Ein Heldenleben* or perhaps Shostakovich's Symphony No. 9, have employed that key when writing heroic-themed music.

With *The Call*, I wanted more of a connection with the *Eroica* beyond just its key and time signature. I didn't want to directly quote Beethoven's theme, but there were elements of his theme I could use. I decided to match my rhythm with Beethoven's so that my theme followed his half-note to quarter-note rhythm as shown in Figures 1.2 and 1.3. And, in the style of Beethoven, the rhythmical motif of long-short-long permeates my entire work.



Figure 1.2 Beethoven Third Symphony, mvt. 1, main theme in cellos<sup>8</sup>



Figure 1.3 *The Call*, excerpt of main theme from violin I, bars 3-7.

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<sup>8</sup> Ludwig van Beethoven. 1989. *Symphony, No. 3 in E-flat Major (Eroica)*, Op. 55. Mineola, N.Y.: Dover Publications, Inc. p. 105

Beethoven's Symphony No. 3, "Eroica," is a great influence not only upon my work but has influenced many composers since its inception. I began looking for works that were in E flat as a starting point to see if there were any connections to Beethoven's Third Symphony. Bruckner's Symphony No. 4 "Romantic" caught my attention, not only for being in E-flat but because it had a program connected with it. The title of "Romantic" does not refer to romantic love but the romance depicted in Wagner's Operas *Lohengrin* and *Siegfried*.<sup>9</sup> A romance of heroes seems close enough and his opening theme in the horns with the use of a 'hunter's call' influenced my use of the interval of a perfect fifth.

There were several other pieces I studied in preparation for my work. Sibelius's Symphony No. 5, Beethoven's *Egmont* Overture, Berlioz's *Symphonie Fantastique*, Shostakovich's Symphony No. 9, Glière's Symphony No. 3, and John Williams's "Superman Theme" are just a few that I observed. Of course I could not ignore the Tone Poems of Richard Strauss, who utilized many heroic tales as the basis of his compositions.

The Tone Poems of Richard Strauss are the pinnacle of program music and represent a collection of stories that deal with heroic figures. His Tone Poems *Macbeth*, *Don Juan*, *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote*, *Ein Heldenleben*, and *Symphonia Domestica* all focus on the deeds of a protagonist. In *Ein Heldenleben* and *Symphonia Domestica*, the composer himself is the hero being depicted as is evident

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<sup>9</sup> Constantin Floros, as reported in Brown, A. Peter. 2003. *The Second Golden Age of the Viennese Symphony: Brahms, Bruckner, Dvořák, Mahler, and selected contemporaries*. Bloomington, IN: Indiana University Press. p. 219.

in all the quotations from his previous works. Strauss intentionally wrote *Ein Heldenleben* in the tradition of Beethoven's Symphony No. 3, "Eroica," setting it in E-flat as a significant indicator and titling it "A Hero's Life."<sup>10</sup> The fact that Strauss sets himself up as the hero is a bit unsettling, but this is nonetheless an important work to examine. The Tone Poem *Also sprach Zarathustra* was highly influential, as seen in my main theme, but for all intents and purposes, the motif of the ascending root-fifth root is the only reflection of this piece and is not intended to be a direct quote.

With a clear understanding of these works, I began formulating my own piece that reflected not only a sense of heroism, but also that of a tragic hero. It is not the role of the individual to intentionally seek becoming the hero, as I feel Strauss did, but that of the reluctant hero whose destiny is thrust upon him with little or no warning. It is those who rise to the challenge that are the most significant and worthy to be immortalized.

Beethoven's Symphony No. 3 was originally to be about the endeavors of Napoleon Bonaparte when he was First Consul, but as soon as Napoleon declared himself Emperor, Beethoven realized he was not the idealistic hero that he thought he was, but a power-hungry narcissist. It is with this distinction that I formulated my work, with the idea that the role of the hero would come down to no one but our protagonist and, as much as he may refuse, he has no choice but to rise up and fulfill his destiny.

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<sup>10</sup> Strauss stated this in a written letter dated July 25, 1898, from a Bavarian mountain resort.



## CHAPTER 2

### Musical Materials

#### 2.1 Music As Metaphor

Unlike in my previous works that utilized short, closely interrelated motifs that develop via repetition to construct the whole of a piece, in *The Call* I wanted the theme to be melodically driven. The role of melody as theme presented some difficult challenges, the most predominant being when and how to use it so it did not become overbearing. If the melody was going to be the lyrical driving force behind the work, I first had to treat it as a musical phrase. Theme 1 consists of two main parts: an antecedent and a consequent. This allowed for some parts of Theme 1 to stand alone without the melody having to occur in full all the time. To understand the function of the Theme 1, Figure 2.1 presents the whole theme and its division into two parts.



Figure 2.1 Theme 1 Melody.

Theme 1.1 plays a dramatic role in the piece as the constant reminder that destiny is upon our hero and cannot be denied. To ensure that “The Call to Adventure” cannot be avoided, Theme 1 will sometimes appear inverted as shown in Figure 2.2.

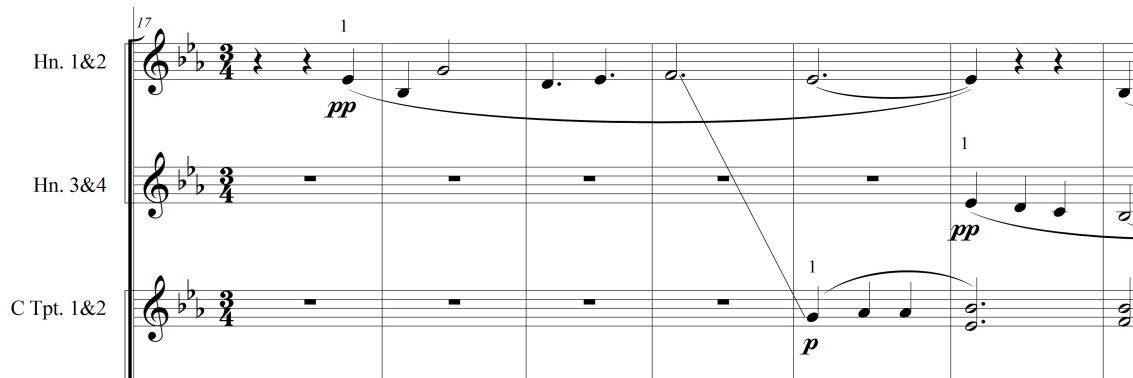


Figure 2.2 Non-transposed excerpt of inverted Theme 1  
in French Horn 1 passing to trumpet 1, bars 17-22.

As violin 1 arrives on a single B-flat note at bar 17, the horn enters continuing the inverted theme from the B-flat. Although the rhythm of the theme here is altered, the intervallic relationships are the same. The inverted melody also takes on a harmonic accompanying role in the middle section, implying that it is always present and irrevocable no matter how far the hero strays from the path. Figure 2.3 shows a harmonized inversion of the theme in the strings operating in a more harmonic function to support melodic and motivic themes above.

Figure 2.3 Harmonized inversion of Theme 1, bars 171-178.

The image shows two musical themes on a single staff in B-flat major (two flats). Theme 1.2 is an 8-measure phrase starting on G4, moving up stepwise to D5, then down to G4, and ending on a half note G4. Theme 1.2b is a 10-measure phrase starting on G4, moving up stepwise to D5, then down to G4, and ending on a half note G4. The notation includes a treble clef, a key signature of two flats, and a common time signature.

Violin I

Div.

Violin II

*pp*

*ppp*

*pp*

*ppp*

12



The descending counterpoint line is directly drawn from Theme 1.2 and often employs characteristics of the theme with the use of repeating notes while descending.

Subsequent statements of Theme 1 are often paired with the same descending line motif to reinforce the metaphor of everything coming down to the hero. Figure 2.8 shows the winds descending as accompaniment to Theme 1 in the Horns.

The image displays a musical score for a symphony, specifically focusing on the woodwind and horn sections. The score is arranged in ten staves, each labeled with an instrument: Fl. 1&2, Fl. 3 (Pic.), Ob. 1&2, E. Hrn., Bb Cl. 1&2, B. Cl., Bar. 1&2, C. Hrn., Hrn. 1&2, and Hrn. 3&4. The key signature is one flat (Bb), and the time signature is 4/4. The music features a prominent descending line motif, which is a series of repeating notes that descend in pitch. This motif is often marked with 'rit.' (ritardando) and 'p' (piano). The score shows the motif being played by the Flutes, Oboes, and Horns, with the Horns providing a strong accompaniment. The descending line motif is a key characteristic of Theme 1.2, which is often used to reinforce the metaphor of everything coming down to the hero.

Figure 2.8 Descending line motif in winds, bars 130-144.

The third stage of Campbell’s Monomyth, “Supernatural Aid,” is represented in Theme 2, and is introduced in the second section. Theme 2, shown in Figure 2.9, is presented at a despondent moment of our Hero’s Journey. Even though its role is to be that of the third stage, which follows the refusal, it is used in the second section as a contrasting theme against the first. Its first appearance therefore serves as a glimmer of hope against the despairing circumstances the hero faces.

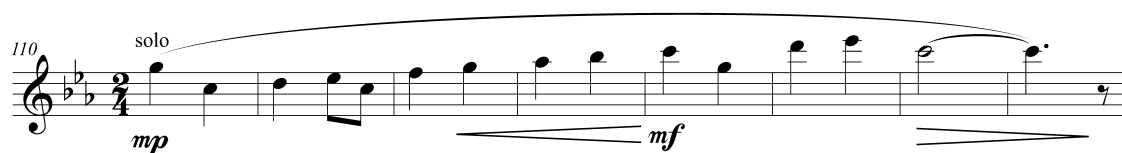


Figure 2.9 Theme 2 in oboe 1, bars 110-117.

The contrast of Theme 2 against Theme 1 can be seen in the ascending character of the melody. Even though it first appears in the relative c-minor, its nature as an uplifting motif is still evident and is supposed to convey a sense of optimism despite the modality.

All of the musical decisions executed in this work were made in an attempt to illustrate a story behind the hero and his destiny. The use of certain chords symbolize the angst the hero may have regarding his role in the story. For example, the use of a half-diminished seventh chord is employed to represent the hero trying to avoid “The Call to Adventure” and is placed at moments when the hero is faced with the decision of accepting the Call or refusing it. Furthermore, descending musical lines are used as a metaphoric statement that the path ahead all comes down to the hero. The use of musical lines ascending symbolize that the hero is accepting his role and will undertake the responsibility of “The Call to Adventure.”

## 2.2 Orchestration Beyond Melody and Accompaniment

With the main thematic material being melodic, it was a concern that the orchestration not feel like simple homophony. Although it would be unavoidable in some circumstances, it was important that the themes be used orchestrationally beyond their

initial melodic statements. In order to fulfill a rich orchestration beyond just accompaniment, I required a larger pallet of instrumentation. Triple winds are standard in modern orchestras, but to get the harmonic color needed for certain moments required the use of a larger brass ensemble. Not only do the brass exemplify the character associated with heroism and nobility, they can also easily play a more terrifying and disturbing role. The tonality produced out of Theme 1's progression, with its use of sevenths and ninths, made it necessary to have at least 4 members for each brass family. Thus the use of four trumpets and three trombones plus bass trombone was necessary in order to create the compulsory supporting harmony.

The percussion requirements for this work were minimal, so there was no need for a large percussion battery. The section consists of timpani plus 3 percussionists. Percussion 2 and 3 play only bass drum, triangle and cymbals. Percussion 1, however, has a more melodic role, employed in the vibraphone. The vibraphone has the ability to play high subtle statements of the theme over contrasting colors, keeping the initial "Call" always present without dominating the section as main melody. Harp and celesta are added to provide color and balance, but often take a more leading role as well. The celesta takes the melody, with the vibraphone and harp in section 2 as an echo of Theme 1. Figure 2.10 illustrates how the two instruments combine to recall Theme 1.

The musical score for Figure 2.10 consists of four staves. The top staff is for Percussion 1, featuring a melodic line in B-flat major with a 'p' dynamic. The second staff is for Percussion 2 & 3, showing a rhythmic pattern with a 'p' dynamic and a 'Triangle' label. The third staff is for the Harp, playing a continuous arpeggiated figure with a 'pp' dynamic. The bottom staff is for the Celesta, playing a counterpoint melody with a 'p' dynamic. The score is in B-flat major (two flats) and 4/4 time, with bar numbers 86 to 93 indicated.

Figure 2.10 Vibraphone and Celesta melodic lead, bars 86-93.

The vibraphone is playing an altered inverted Theme 1.1, accompanied by the harp, which is playing the inverted Theme 1.1 in diminution. The celesta adds a counterpoint based on a fragmented version of Theme 1.2.

The orchestration frequently uses the themes to create a harmonic momentum that supports the main melody, as with the descending wind section shown in Figure 2.8. The two parts of Theme 1 are often placed in juxtaposition while one part is the lead voice and the other is accompaniment. In Figure 2.11, the main melody is played by the horns and trumpet in canon on Theme 1 while the winds, in a colorful rhythmic figure, accompany the main melody with Theme 1.2. As illustrated earlier (Figure 2.3) the strings harmonically support the melody and the winds with an inverted Theme 1. This layering of themes was crucial in depicting the seriousness of “The Call to Adventure” and its impact on the hero’s attempts to avoid or refuse.



The musical score for Theme 1.2 as orchestration accompaniment in winds, bars 171-178, is presented for a full orchestra. The woodwind section, including Flute 1 & 2, Flute 3/Piccolo, Oboe 1 & 2, English Horn, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon, plays a rhythmic pattern of eighth notes. The dynamics start at piano (p) in bar 171 and increase to mezzo-piano (mp) by bar 178. The brass section, including Horn in F 1 & 2, Horn in F 3 & 4, and Trumpet in C 1 & 2, enters at bar 171 with a forte (f) dynamic and increases to fortissimo (ff) by bar 178. The score is marked with a 'K' in a box at the beginning of the woodwind section.

Figure 2.11 Theme 1.2 as orchestration accompaniment in winds, bars 171-178.

It was my intention that the orchestration not sound as one color but change to dramatically support the mood of the section. Though often thickly orchestrated, there are moments of sparser scoring to balance and to contrast with the heavier sections. The art of orchestration, to me, has always seemed analogous to cooking, where the right ingredients are needed to bring out the flavor of a dish. Too much or not enough of a single ingredient can throw the whole recipe off, and I used this approach to balance the sections with the right combination of instruments.

## CHAPTER 3

### Musical Analysis

#### 3.1 Introduction

*The Call* is a programmatic, single movement work that is divided into five sections. The work progresses through the first three stages of Joseph Campbell's "The Hero's Journey," which was outlined in Chapter 1. The first section is "The Call to Adventure" and is represented by Theme 1. Troubled by the implications of being the hero, section two symbolizes the conflict and fear of being chosen. In this section, Theme 2 is presented to help the hero overcome his anxiety about being the one to fulfill this destiny, but eventually he is overcome with dread and refuses the call. Section three, portrays the "Refusal of the Call" as a careless refusal of responsibility and an indulgence of the simple life. "The Call to Adventure," however, cannot be refused and ultimately the hero is brought back to fully satisfy the role as hero. Section four represents the third stage, "Supernatural Aid," and returns with Theme 2 as the confidence the hero needs to complete his journey. The work concludes in section five with the return of Theme 1, "The Call to Adventure," to send the hero off on the journey of a lifetime.

#### 3.2 Section One

The opening of the piece is marked *Largo e legato* with a quarter-note tempo of forty. To begin the programmatic work, I first had to set the scene. The piece opens with

a single E-flat pedal in the second violin, establishing the importance of the key. Violin one enters on the same E-flat on the third beat of the measure with violas entering on the downbeat of measure two to establish the rhythmic motive of long-short-long. Above this, marked *pianissimo*, the vibraphone plays the first three notes of Theme 1 in the same rhythm. The notes are marked with fermatas to emphasize the importance of each note. The scene is set with a quiet chorale of Theme 1 in violins and viola with a descending harmonic progression. Again, the descending progression is meant to represent that the tasks ahead all come down to the hero. The phrase is eight measures in length and builds in volume naturally as the cellos and basses enter to widen the harmony. The E-flat pedal remains in the second violin throughout the entire phrase to reinforce the tonality of the key.

The harmonic progression, although in E-flat major, stresses the tragic nature of “The Call to Adventure” when it descends to c-minor. It descends by step but moves harmonically by fourths. The harmonic progression’s relationship of moving by fourths is shown in Figure 3.1. The relationship of the tonic and the subdominant is necessary to maintain the E-flat pedal and is directly drawn out of Theme 1.

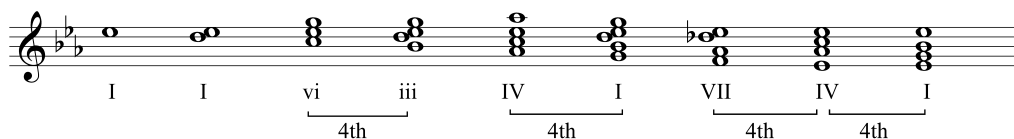


Figure 3.1 Relationship of the fourth in Theme 1 harmonic progression

The fourth relationship continues so that when the tonality eventually arrives on the dominant it can pedal the fifth scale degree and move between a I-6/4 and the dominant. To maintain the coherency of the relationship of the fourth, an enharmonic D-flat is later used to flat the seventh scale degree to make it a Major VII, a fourth relationship above the subdominant. The chromatic line D, D-flat, C is further developed in the third section of the piece.

Theme 1 is played twice in the string chorale to allow the harmony to expand wider and become fuller. The second phrase, however, does not continue with the IV-I cadence but moves up to the dominant on a half-cadence at bar 17. Pedaling on the dominant, the violins continue Theme 1 in B-flat while counterpointed by the horn and trumpet on the same theme inverted (Figure 2.2). Bassoons and horn 3 enter along with trumpet 2 to increase the richness so the phrase can inevitably build up to the return to E-flat at bar 29. “The Call to Adventure” is fully presented, beginning at bar 29, with the entire orchestra playing Theme 1. The violins and violas, in triple octaves, take the melodic lead with the descending line motive from the counterpoint bass line to underscore the metaphor of it all coming down to the hero.

The melody occurs twice to match the opening and concludes with Theme 1.2b in the strings moving the tonality into the subdominant. As it cadences into A-flat, the harp, vibraphone, and celesta echo the themes of “The Call to Adventure” in the new key (Figure 3.2). The echo establishes the new key and the winds enter at bar 53 with Theme 1. It begins with the same heroic gesture but falls into c-minor as the hero’s insecurities begin to weigh on him. The harmony moves down by step a fourth to represent the hero

moving farther away. The horn enters at bar 57 with the inverted Theme 1.1 as a reminder of the call. Theme 1.2 is presented in an English Horn Solo to conclude the first section and transition the music into the second section.

The musical score for bars 50-53 is written for four parts: Percussion 1, Percussion 2 & 3, Harp, and Celesta. The key signature is A-flat major (three flats) and the time signature is 2/4. The score begins at bar 50. Percussion 1 (Triangle) plays a melody starting on G4, moving up stepwise to D5. Percussion 2 & 3 plays a steady eighth-note accompaniment. The Harp plays a complex arpeggiated figure. The Celesta plays a melody starting on D4, moving up stepwise to D5. Dynamics include *p* (piano) and *pp* (pianissimo). The score ends at bar 53.

Figure 3.2 Echo of Theme 1 in A-flat, bars 50-53.

### 3.3 Section Two

The second section of the work changes meter to 2/4, with an increase in tempo, and begins with a half-diminished seventh chord, symbolizing the hero's discomfort of being chosen. Theme 1 begins to play in the oboe at bar 62 but is cut off as the harmony moves away to another half-diminished seventh chord to avoid the call. "The Call to Adventure" theme occurs again in the clarinet over the new tonality but is cut off once more as the tonality shifts away. The theme and tonality play a little game of cat and mouse to portray the hero trying to evade the call. Every time Theme 1 tries to enter with

“The Call to Adventure” it is cut off as the harmony moves away to avoid the Call. The theme begins to enter inverted with the flute at bar 71, signifying that the Call is unavoidable, but again, the harmony shifts away. The section is accented by the strings in pizzicato playing Theme 1 inverted under every tonal shift, illustrating that the Call is inescapable. “The Call to Adventure” finally catches up to the hero at bar 76 with a sustained B-flat seventh chord as the horn completes the statement of Theme 1.1. The hero tries one more shift away but can’t escape and falls into despair at bar 86.

In the key of c-minor, the hero sulks in his misery as he begins to fully comprehend the path ahead. The celesta takes the melody with the continuation of Theme 1.1 into Theme 1.2 and is counterpointed by the vibraphone on the inverted Theme 1.1, while the harp plays an accelerated variation of Theme 1.1 inverted. The harmony is supported by the strings sustaining the chords and is emphasized by the trombones *con sordino*. The rhythm is displaced by the basses and timpani falling on the downbeat of each second measure, giving the impression of an offbeat pulse. Theme 2 is introduced at bar 102 by a solo oboe, doubled with celesta, foreshadowing the stage “Supernatural Aid.” This theme is meant to instill a sense of optimism that the hero will be helped on his journey. The theme repeats at bar 110, now paired with the second oboe in parallel sixths to reinforce the theme’s significance in the hero’s journey. The completion of Theme 2 transitions the music into an accelerated harmonic motion, moving upward to symbolize the hero gathering his strength to take on his role.

Pedaling on the bass note C, the winds and strings start climbing up the scale beginning at bar 121. But as they begin to reach the top, the ground comes out from

underneath as the basses descend a fourth down to a pedal on G. Theme 1 reenters in c-minor in the horns doubled by violins and viola with the winds playing the descending line motive against the theme. This tragic response to “The Call to Adventure” in minor illustrates the hero losing faith. The basses and winds continue to descend, moving further away from the Call until the music lands in the parallel minor of E-flat. Theme 1 disappears and the music cadences on B-flat as the “Refusal of the Call” begins.

### **3.4 Section Three**

With the “Refusal of the Call,” the time signature changes to 4/4 as a steady quarter-note ostinato in the cellos and basses portrays the simple everyday routine that the hero so desperately wants to hold on to. The ostinato further develops the chromatic relationship of the main theme’s D, D-flat, and C. Now pedaling on D, the progression begins in B-flat major but quickly rises to become b-minor. As it descends back to B-flat over D, the harmony moves from B-flat Major into g-minor so the tonality can modulate to D-major via a plagal IV-I cadence. These chordal changes and their chromatic nature are produced from the relationship between Theme 1 and its inversion. With D as the pivot between the inverted and non-inverted theme, the vibraphone illustrates the chromatic connection between the two themes as shown in Figure 3.3. The resulting harmonic progression provides a minor subdominant in the key of D-major and, when the harmony is built upon the second scale degree, allows for a connection between the half-diminished seventh chords that symbolize the hero’s anxiety of being chosen.

Figure 3.3 Chromatic relationship of inverted Theme 1, bars 145- 152.

The ostinato plays through almost all of section three, and “The Call to Adventure” theme slowly enters to start pulling the hero back onto the path. The theme is disguised at first, varying the rhythm of the original theme, but the intervallic relationships are still the same. At bar 153, the strings enter in a continuation of Theme 1 started by the vibraphone but augmented in length to hide the theme (Figure 3.4). The brass enter in the same bar with a rising motivic figure, indicating that the hero must rise to the challenge and not avoid his destiny. The winds continue this theme of rising at bar 166, while the strings begin the harmonized inversion of Theme 1 inverted (see Figure 2.3). This marks where “The Call to Adventure” theme begins to take full shape to push the hero into accepting his role. The themes begin to start layering on top of each other stressing the gravity of the Call and its undeniable force. This is further emphasized when the winds begin playing Theme 1.2 at bar 171 and the horns and brass enter with



Theme 1.1 in canon over the strings playing Theme 1 inverted as the harmonic chord progression (see Figure 2.11).

The musical score for Variation of Theme 1, bars 153-158, is presented for five string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The score is divided into three main sections: 'Continued Theme 1.1' (bars 153-156), 'Theme 1.2' (bars 157-158), and 'Theme 1.2b' (bars 159-160). The 'Continued Theme 1.1' section features a canon between Violin I and Violin II, with Viola and Cello playing the inverted harmonic chord progression. The 'Theme 1.2' section is marked 'espr.' (espressivo) and 'mf' (mezzo-forte). The 'Theme 1.2b' section is marked 'mf' and 'p' (piano). The Double Bass part shows a chromatic movement in the bass line, with a final cadence in E-flat minor at bar 193. The score includes various dynamics such as *pp*, *mp*, *mf*, and *p*, as well as markings for 'espr.' and 'Div.' (divisi).

Figure 3.4 Variation of Theme 1, bars 153- 158.

The pedaled note D finally changes at bar 177 moving down to C to create a dominant-tonic relationship to modulate to F major. The harmony needs to make its way back to B-flat major and the music builds until it reaches the breaking point at bar 187, when it lands on a G half-diminished seventh chord over the pitch D-flat. This is the final moment where the hero tries to escape his destiny via the diminished chord but instead resolves into B-flat major as the inevitable acceptance of his destiny. Theme 1.2 leads the harmony as the bass moves up by half step, further emphasizing the chromatic relationship of Theme 1. It concludes in E-flat minor at bar 193 to make IV-I cadence into B-flat. A solo oboe enters at bar 197 on Theme 1.2 followed by 1.2b and poses the question of what will happen, now that the main character of this story has accepted his

role as hero. He will find solace in knowing he is not alone and discover the courage needed to move forward in the fourth stage, “Supernatural Aid.”

### **3.5 Section Four**

Section four begins with the return of Theme 2, now in B-flat, as a contrasting theme against Theme 1 in E-flat. But its programmatic role is the theme of “Supernatural Aid.” It begins softly at bar 201, as a first clarinet solo, supported by bassoons and flute 1. Pizzicato cellos and violas provide a rhythmic punctuation of the winds supporting harmony. The oboes enter in the second phrase to enrich the harmony of the theme as the bass emphasizes the ascending motive of the hero rising to the occasion. The second phrase modulates into A-flat major and is repeated in the strings accompanied by horns. The modulation presents Theme 2 in a more grand, positive way to sweep the hero up and lead him to the final “Call to Adventure.”

The contrast of Theme 2 lies in its bass line’s ascension. The metaphor behind Theme 1 was that “The Call to Adventure” was to come down to the hero. Theme 2 descends in the first phrase but ascends in the second. The ascension lifts the spirits of the hero, and instills a sense of faith in him so he can find the courage to fulfill his destiny. As Theme 1 emphasized the subdominant relation to the tonic, so does Theme 2. The first phrase descends to cadence on the subdominant while the second phrase ascends by step via the chord progression I-IV-I-IV (Figure 3.5). The entire ascension is a perfect fourth underscoring the importance of the subdominant.



Figure 3.5 Subdominant relation in Theme 2 harmonic progression, bars 208-216

Theme 2 concludes with a violin solo at bar 217, recalling Theme 1.2 and 1.2b supported by the winds and harp. The music is sparsely orchestrated to create a moment of contemplation that the final moment is at hand, and the harmonic progression, in a last metaphoric statement, moves down symbolizing that the Call comes down to the hero. The cellos conclude the violin solo, continuing with Theme 1.2 and 1.2b to a cadence in A-flat so that a subdominant cadence can occur. A quiet echo of Theme 1.2b in the winds at bar 226 returns the tonality to E-flat as “The Call to Adventure” is restated in Section five.

### 3.6 Section Five

Pedaling on the fifth scale degree, the music returns to 3/4 time as the strings tremolo a I-6/4 chord. With the return of E-flat major, a solo trumpet enters to recapitulate Theme 1 as the final “Call to Adventure.” As the trumpet concludes the Call with Theme 1.2b, the trombones enter with flutes and clarinets to begin rising up the scale, with the strings as the symbolic motive of the hero rising to the challenge. The

harmonic progression here is taken from section two, bar 121, when the hero initially tried, but failed, to fulfill his role and commit to the Call. Now in the heroic key of E-flat, the ascension avoids the slip into minor and the harmony moves to the dominant and “The Call to Adventure” is fully expressed in the entire orchestra. The winds take the descending line motive as the horns, this time bells up, blast the theme out as the hero’s final commitment to the Call. The grand presentation of Theme 1 is accentuated at the end of the phrase, with the orchestra recalling the first three notes of the theme to subsequently cadence with a full tutti statement of Theme 1.2 at bar 247.

The statement of Theme 1.2 in the whole orchestra is followed by a grand pause, allowing the tension to settle as a quiet tranquil moment separates the ending finale from the recapitulated “Call to Adventure.” On the dominant of E-flat, the harp glissandos up and down the scale combining the two metaphoric themes of descending and ascending lines. A combination of themes is further emphasized as a solo piccolo plays Theme 1.1 combined with Theme 2. The first phrase of the piccolo solo plays Theme 1.1 and is followed by a second phrase playing Theme 2 (Figure 3.6). This combination exemplifies how the hero has found the resolve to commit to his role and begin his journey with the support he received from the “Supernatural Aid.” The piccolo solo is further accompanied with vibraphone playing an inverted Theme 1 as the celesta accentuates certain notes within the themes’ phrases. The strings in tremolo supply the harmony emphasizing the subdominant relationship by moving between I and IV under the melody.

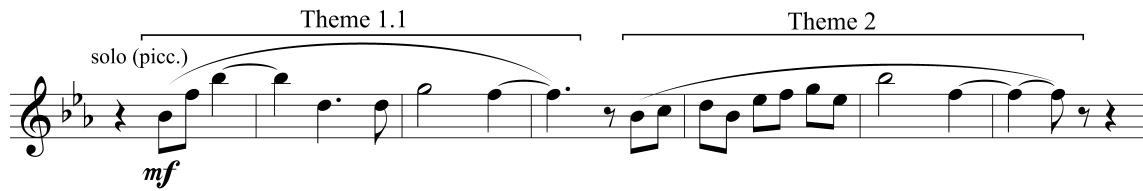


Figure 3.6 Combination of Themes 1 and 2 in piccolo, bars 249-255.

The finale/coda begins at bar 256 on the dominant of E-flat with the ascending motive in the strings. Horn 3 enters on Theme 1.2 and is successively followed with imitative restatements of the theme in brass entering each time a fourth above the previous theme. The winds take over the ascending lines motive with the brass as the strings continue to play reiterations of Theme 1.2, all building to the climax at bar 264. Trumpets 1-3 and horns 1 and 3 break the ascending build-up by recalling the first three notes of Theme 1.1 in a fast rhythmic figure while accompanied by oscillating fourths in the chimes. This moment brings the music into the final cadence back to E-flat at bar 267. The whole orchestra enters on the tonic as the horns in octaves play Theme 1.1 moving the harmony into the subdominant. The trumpets in canon echo the horns on the subdominant to return the harmony to a rich major seventh chord in the tonic. The harmony does another turn into the subdominant with the brass on Theme 1.1 to give the last and final plagal cadence into E-flat at bar 271. A tutti *sforzando* in winds and brass allow the final chord to build to a glorious resolution and send the hero out on his journey.

### 3.7 General Conclusions

The completion of *The Call* marks my third orchestral piece to date and the second based on a program. It is also the largest in terms of instrumentation. During my studies at UT, I had a moment of crisis that affected my musical output. I was concerned over the philosophies that surround today's modern music expectations. That music should employ a diverse palette of extended techniques, or incorporate electronics and be written in a method that extends beyond the canon of modern music was something I was not aptly suited for. I knew my music was anachronistic and didn't have a place in the modern music repertoire, so I had to rethink how to effectively make a musical statement that could still be appreciated in today's classical environment. The use of a program helped me get beyond my insecurities and write something I felt people could understand and emotionally connect to. Whether I was successful or not, I may never know; Only time will tell. But I feel proud of this accomplishment and how I was able create a piece of art that has the potential to connect with an audience and satisfy our most humanist ideals.

## **APPENDIX**

### **The Call – Full Score**

Total Duration: 17 ½ minutes.

Completed: February 2015

**Instrumentation:**

3 Flutes (3<sup>rd</sup> Flute doubles Piccolo)

2 Oboes

English Horn

2 Clarinets (B-flat)

Bass Clarinet (B-flat)

2 Bassoons

Contrabassoon

4 Horns (F)

4 Trumpets (C)

3 Trombones

Bass Trombone

Tuba

Timpani

3 Percussion

Perc. 1 Vibraphone, Chimes

Perc. 2 Suspended Cymbals, Crash Cymbals, Triangle

Perc. 3 Bass Drum

Harp

Celesta

Violins I, II

Violas

Cellos

Double Basses

# **THE CALL**

**Lachlan M. Fife**



# THE CALL

**For Large Orchestra**

**Transposed Score**  
**Duration: 17 min. 30 sec.**

**Instrumentation:**

3 Flutes (3rd flute doubles Piccolo)

2 Oboes

English Horn

2 Clarinets (B flat)

Bass Clarinet (B flat)

2 Bassoons

Contra Bassoon

4 Horns in F

4 Trumpets in C

3 Trombones

Bass Trombone

Bass Tuba

Timpani

3 Percussion

Perc. 1 Vibraphone, Chimes

Perc. 2 Triangle, Suspended Cymbals

Crash Cymbals

Perc. 3 Bass Drum

Harp

Celesta

Violins I, II

Violas

Cellos

Double Basses

Transposed Score

# The Call

Lachlan M. Fife

**Largo e legato** ♩ = 40

Flute 1 & 2

Flute 3/Piccolo

Oboe 1 & 2

English Horn

Clarinet in Bb 1 & 2

Bass Clarinet

Bassoon 1 & 2

Contrabassoon

Horn in F1 & 2

Horn in F3 & 4

Trumpet in C1 & 2

Trumpet in C3 & 4

Trombone 1 & 2

Trombone 3  
Bass Trombone

Bass Tuba

Timpani

Percussion 1  
Vibraphone

Percussion 2 & 3

Harp

Celesta

Violin I

Violin II

Viola

Cello

Double Bass

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## The Call

17 A

Fl 1 & 2

Fl 3 Picc

Ob. 1 & 2

E. Hn.

B. Cl. 1 & 2

B. Cl.

Bbn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

CTpt 1 & 2

CTpt 3 & 4

Tbn. 1 & 2

Tbn. 3

B. Tbn.

B. Tba.

Tamp.

Perc. 1

Perc. 2 & 3

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

18 B

# The Call

31

Fl 1 & 2

Fl 3, Picc

Ob. 1 & 2

E. Hn.

B. Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

C Tpt. 3 & 4

Tbn. 1 & 2

Tbn. 3  
B. Tbn.

B. Tba.

Timp.

Perc. 1

Perc. 2 & 3

Hp.

Cel.

Vln. I

Vln. II


Vla.

Vc.

D. B.

The musical score for 'The Call' is a full orchestral score. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into two systems. The first system contains staves for Flutes 1 & 2, Flute 3/Piccolo, Oboes 1 & 2, English Horn, Bass Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Cornets 1 & 2, Cornets 3 & 4, Trumpets 1 & 2, Trumpet 3/Bass Trumpet, and Trombone. The second system contains staves for Timpani, Percussion 1, Percussion 2 & 3, Harp, Cello, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features a variety of musical notations, including eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The percussion section includes a snare drum, a tom-tom, and a cymbal. The harp part is written in a simplified notation. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass, all playing in a rhythmic pattern of eighth notes.

# The Call

rit.  a tempo

43

Fl 1 & 2 *ppp* *pp* *ppp* *ppp* *p*

Fl 3, Picc. *ppp* *ppp* *ppp* *ppp* *p*

Ob. 1 & 2 *ppp* *ppp* *ppp* *ppp* *p*

E. Hn. *ppp* *ppp* *ppp* *ppp* *p*

B. Cl. 1 & 2 *ppp* *pp* *ppp* *ppp* *p*

B. Cl. *ppp* *ppp* *ppp* *ppp* *p*

Bsn. 1 & 2 *ppp* *pp* *ppp* *ppp* *p*

C. Bsn. *ppp* *ppp* *ppp* *ppp* *p*

Hn. 1 & 2 *ppp* *ppp* *ppp* *ppp* *p*

Hn. 3 & 4 *ppp* *ppp* *ppp* *ppp* *p*

C Tpt 1 & 2 *ppp* *ppp* *ppp* *ppp* *p*

C Tpt 3 & 4 *ppp* *ppp* *ppp* *ppp* *p*

Tbn. 1 & 2 *ppp* *ppp* *ppp* *ppp* *p*

Tbn. 3  
B. Tbn. *ppp* *ppp* *ppp* *ppp* *p*

B. Tba. *ppp* *ppp* *ppp* *ppp* *p*

Timp. *ppp* *ppp* *ppp* *ppp* *p*

Perc. 1 *p* *p* *pp* *pp* *p*

Perc. 2 & 3 *pp* *pp* *pp* *pp* *p*

Hp. *pp* *pp* *ppp* *ppp* *p*

Cel. *pp* *pp* *pp* *pp* *p*

Vln. I *p* *pp* *ppp* *pppp* *p*

Vln. II *p* *pp* *ppp* *pppp* *p*

Vla. *p* *pp* *ppp* *pppp* *p*

Vc. *p* *pp* *ppp* *pppp* *p*

D. B. *p* *pp* *ppp* *pppp* *p*

# The Call

56 D poco piu allegro  $\text{♩} = 56$

Fl 1 & 2 *pp* *ppp* *p*

Fl 3, Picc *pp* *ppp*

Ob. 1 & 2 *pp* *ppp* *p* *mp* *p* *p*

E. Hn. *pp* *ppp* *p* *ppp* *pp*

B. Cl. 1 & 2 *pp* *ppp* *pp* *ppp* *p* *mp* *p* *pp*

B. Cl. *pp* *ppp*

Bsn. 1 & 2 *pp* *ppp* *pp* *ppp* *pp*

C. Bsn. *ppp*

Hn. 1 & 2 *mf* *pp* *pp* *ppp* *mf*

Hn. 3 & 4 *pp* *ppp* *ppp*

C. Tpt. 1 & 2

C. Tpt. 3 & 4

Tbn. 1 & 2

Tbn. 3  
B. Tbn.

B. Tba

Timp.

Perc. 1

Perc. 2 & 3

Hp. *ppp*

Cel.

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc.

D. B.

**E**

40

# The Call

92

F

Fl 1 & 2

Fl 3/Picc

Ob. 1 & 2

E. Hn.

B♭ Cl 1 & 2

B. Cl

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt 1 & 2

C Tpt 3 & 4

Tbn. 1 & 2

Tbn. 3  
B. Tbn.

B. Tba.

Timp.

Perc. 1

Perc. 2 & 3

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D. B.

solo

*mp*

*mf*

Div.

Unis.

This is a page from a musical score, page 41, titled 'The Call'. The score is for a large orchestra and includes parts for woodwinds, brass, percussion, strings, and harp. The woodwind section includes Flutes 1 & 2, Flute 3/Piccolo, Oboes 1 & 2, English Horn, B♭ Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Cornets 1 & 2, Cornets 3 & 4, Trumpets 1 & 2, Trumpets 3 and Bass Trumpet, and Baritone/Euphonium. The percussion section includes Timpani, Percussion 1, and Percussion 2 & 3. The harp and cello parts are also present. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and features a key signature of two flats. The page number '92' is in the top left corner, and a measure rest symbol 'F' is in the top right corner. The woodwind parts are mostly silent, with a solo for Oboe 1 & 2 starting in measure 92. The brass and percussion parts have more activity, with the timpani playing a steady rhythm. The strings play a sustained harmonic background.



# The Call

107

Fl 1 & 2

Fl 3/Picc

Ob. 1 & 2

E. Hn.

B♭ Cl 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt 1 & 2

C Tpt 3 & 4

Tbn. 1 & 2

Tbn. 3  
B. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2 & 3

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D. B.

*sob*

*mp*

*mf*

*Div.*

*Unm.*

**G**

*CFSC.*

## The Call

This image shows a page of a musical score, likely for a symphony. The page is numbered 130 in the top left corner. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are:

- Fl. 1 & 2
- Fl. 3 Picc.
- Ob. 1 & 2
- E. Hn.
- B. Cl. 1 & 2
- B. Cl.
- Bsn. 1 & 2
- C. Bsn.
- Hr. 1 & 2
- Hr. 3 & 4
- C. Tpt. 1 & 2
- C. Tpt. 3 & 4
- Tbn. 1 & 2
- Tbn. 3
- B. Tbn.
- Tamp.
- Perc. 1
- Perc. 2 & 3
- Hp.
- Cel.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D.B.

The score includes various musical notations, including notes, rests, and dynamic markings such as *mf*, *f*, *p*, and *rit.* (ritardando). There is a rehearsal mark '130' in the top left corner. The page is divided into measures by vertical bar lines, and the instruments are grouped into systems.

## The Call

145 **Adagio** ♩ = 48

Fl 1 & 2

Fl 3 Picc.

Ob. 1 & 2

E. Hn.

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

C Tpt. 3 & 4

Tbn. 1 & 2

Tbn. 3  
B. Tbn.

B. Tba.

Temp.

Vibraphone

Perc. 1

Perc. 2 & 3

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

**J**

46

# The Call

165

K

Fl. 1 & 2  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Fl. 3, Picc.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Ob. 1 & 2  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

E. Hn.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

B. Cl. 1 & 2  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

B. Cl.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Bsn. 1 & 2  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

C. Bn.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Hn. 1 & 2  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Hn. 3 & 4  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

C. Tpt. 1 & 2  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

C. Tpt. 3 & 4  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Tbn. 1 & 2  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Tbn. 3  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

B. Tbn.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

B. Tba.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Timp.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Perc. 1  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Perc. 2 & 3  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Hp.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Cel.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Vln. I  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Vln. II  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Vla.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

Vc.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

D. B.  
p  $\rightarrow$  pp p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  pp p

**L**

48

## 49

183

Fl. I & 2

Fl. 3/Picc.

Ob. I & 2

E. Hn.

B. Cl. I & 2

B. Cl.

Bbn. I & 2

C. Bn.

Hn. I & 2

Hn. 3 & 4

C. Tpt. I & 2

C. Tpt. 3 & 4

Tbn. I & 2

Tbn. 3  
B. Tbn.

B. Tbn.

Temp.

Perc. I

Perc. 2 & 3

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

M) Più mosso (♩ = 58)



## The Call

This page of the musical score is for measures 191 through 200. The tempo and dynamics are indicated at the top: *molto rit.* (half note = 48), *meno mosso* (half note = 48), *rit.*, *The Call*, *a tempo* (half note = 48), and *rit.*

The instruments and their parts include:

- Fl. 1 & 2:** Flute 1 and 2, playing a melodic line with dynamic markings *p*, *mf*, and *f*.
- Fl. 3 Picc.:** Flute 3 Piccolo, playing a melodic line with dynamic markings *pp*, *p*, and *pp*.
- Ob. 1 & 2:** Oboe 1 and 2, playing a melodic line with dynamic markings *mf*, *f*, and *pp* (solo).
- E. Hn.:** English Horn, playing a melodic line with dynamic markings *pp* (solo) and *ppp*.
- B. Cl. 1 & 2:** Bass Clarinet 1 and 2, playing a melodic line with dynamic markings *p*, *mf*, *f*, and *ppp*.
- B. Cl.:** Bass Clarinet, playing a melodic line with dynamic markings *ppp*.
- Bsn. 1 & 2:** Bassoon 1 and 2, playing a melodic line with dynamic markings *p*, *mf*, and *f*.
- C. Bn.:** Contrabassoon, playing a melodic line with dynamic markings *ppp*.
- Hn. 1 & 2:** Horn 1 and 2, playing a melodic line with dynamic markings *f* and *ppp*.
- Hn. 3 & 4:** Horn 3 and 4, playing a melodic line with dynamic markings *f* and *ppp*.
- C. Tpt. 1 & 2:** Cornet 1 and 2, playing a melodic line with dynamic markings *p* and *f*.
- C. Tpt. 3 & 4:** Cornet 3 and 4, playing a melodic line with dynamic markings *p* and *f*.
- Tbn. 1 & 2:** Trombone 1 and 2, playing a melodic line with dynamic markings *p* and *f*.
- Tbn. 3 B. Tbn.:** Trombone 3 and Bass Trombone, playing a melodic line with dynamic markings *p* and *f*.
- B. Tba.:** Baritone Trombone, playing a melodic line with dynamic markings *p* and *f*.
- Temp.:** Timpani, playing a melodic line with dynamic markings *p* and *f*.
- Perc. 1:** Percussion 1, playing a melodic line with dynamic markings *p* and *f*.
- Perc. 2 & 3:** Percussion 2 and 3, playing a melodic line with dynamic markings *p* and *f*.
- Hp.:** Harp, playing a melodic line with dynamic markings *ppp*.
- Cel.:** Cello, playing a melodic line with dynamic markings *p* and *ppp*.
- Vln. I:** Violin I, playing a melodic line with dynamic markings *ppp* (solo) and *ppp*.
- Vln. II:** Violin II, playing a melodic line with dynamic markings *ppp* (solo) and *ppp*.
- Vla.:** Viola, playing a melodic line with dynamic markings *ff*.
- Vc.:** Violoncello, playing a melodic line with dynamic markings *ff*.
- D.B.:** Double Bass, playing a melodic line with dynamic markings *ff*.

# The Call

201 **poco piu allegro** ♩ = 56

Fl 1 & 2 *pp*

Fl 3, Picc

Ob. 1 & 2 *pp*

E. Hn. *pp*

B. Cl. 1 & 2 *p* *pp*

B. Cl.

Bsn. 1 & 2 *pp*

C. Bn.

Hn. 1 & 2 *pp* *mp*

Hn. 3 & 4 *pp* *mp*

C. Tpt. 1 & 2

C. Tpt. 3 & 4

Tbn. 1 & 2

Tbn. 3  
B. Tbn.

B. Tba.

Timp.

Perc. 1

Perc. 2 & 3

Hp.

Cel.

Vln. I *p* *mf*

Vln. II *mf*

Vla. *pizz.* *ppp* *mf*

Vcl. *pizz.* *ppp* *mf*

D. B. *mf*

# The Call

211 *rit.* *a tempo* *P* *meno mosso* *rit.* *a tempo*

Fl 1 & 2 *mp* *ppp* *pp* *ppp*

Fl 3, Picc *mp* *ppp* *pp* *ppp*

Ob. 1 & 2 *mp* *ppp* *pp* *ppp*

E. Hn. *mp* *ppp* *pp* *ppp*

B. Cl. 1 & 2 *mp* *ppp* *pp* *ppp*

B. Cl. *mp* *ppp* *pp* *ppp*

Bsn. 1 & 2 *mp* *ppp* *pp* *ppp*

C. Bsn. *mp* *ppp* *pp* *ppp*

Hn. 1 & 2 *mf* *pp* *pp* *pp*

Hn. 3 & 4 *mf* *pp* *pp* *pp*

C. Tpt. 1 & 2 *mf* *pp* *pp* *pp*

C. Tpt. 3 & 4 *mf* *pp* *pp* *pp*

Tbn. 1 & 2 *mf* *pp* *pp* *pp*

Tbn. 3 *mf* *pp* *pp* *pp*

B. Tbn. *mf* *pp* *pp* *pp*

B. Tba. *mf* *pp* *pp* *pp*

Timp. *mf* *pp* *pp* *pp*

Perc. 1 *mf* *pp* *pp* *pp*

Perc. 2 & 3 *mf* *pp* *pp* *pp*

Hp. *mf* *ppp* *pp* *pp*

Cel. *mf* *ppp* *pp* *pp*

Vln. I *f* *p* *mf* *mp*

Vln. II *f* *p* *mf* *mp*

Vla. *f* *p* *mf* *mp*

Vc. *f* *p* *mf* *mp*

D. B. *f* *p* *mf* *mp*

*solo con rubato*

D<sub>5</sub> C B<sub>4</sub> E<sub>5</sub> F G<sub>5</sub> A<sub>5</sub>

**The Call**

*rit.* *a tempo* **Largo**  $\text{♩} = 40$  *rit.* **poco piu allegro**  $\text{♩} = 56$

222

Fl. 1 & 2 *pp* *p* *pp* *pp* *ppp*

Fl. 3, Picc.

Ob. 1 & 2 *pp* *p* *pp* *pp* *ppp*

E. Hn.

B. Cl. 1 & 2 *pp* *p* *pp* *pp* *ppp*

B. Cl.

Bsn. 1 & 2 *pp* *p* *pp*

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C. Tpt. 1 & 2 *Solo* *p* *mp* *p* *mp* *mf*

C. Tpt. 3 & 4

Tbn. 1 & 2

Tbn. 3  
B. Tbn.

B. Tba *pp* *p* *pp*

Timp.

Perc. 1

Perc. 2 & 3

Hp.

Cel.

Vln. I *tutti* *ppp* *pp* *p*

Vln. II *ppp* *pp* *p* *Div.*

Vla.

Vc. *mf* *mf* *p* *ppp* *pp* *p*

D. B. *ppp* *pp* *p*

# The Call

236

Fl 1 & 2 *p cresc.* **R**

Fl 3, Picc. *f* Piccolo

Ob. 1 & 2 *f*

E. Hn. *f*

B. Cl. 1 & 2 *p cresc.* *f*

B. Cl. *f*

Bsn. 1 & 2 *f*

C. Bn. *f*

Hn. 1 & 2 *a.2 Bells up* *ff*

Hn. 3 & 4 *a.2 Bells up* *ff*

CTpt 1 & 2 *a.2* *ff*

CTpt 3 & 4 *a.2* *ff*

Tbn. 1 & 2 *pp cresc.* *f*

Tbn. 3 *Thn. 3* *pp cresc.* *f*

B. Tbn. *a.2* *ff*

B. Tba. *p cresc.* *f*

Timp. *f*

Perc. 1 *Vibraphone* *f*

Perc. 2 & 3 *sun. Cym.* *pp* *B.D.* *mf*

Hp. *f* *D.C. Bb Eb FG Ab* *A1* *A2* *Bb*

Cel.

Vln. I *mp cresc.* *ff*

Vln. II *mp cresc.* *ff*

Vla. *mp cresc.* *ff*

Vcl. *mp cresc.* *ff*

D.B. *mp cresc.* *ff*

# The Call

248 **S** **meno mosso**

Fl 1 & 2

Fl 3, Picc. *mf* solo (picc.)

Ob. 1 & 2

E. Hn.

B♭ Cl 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt 1 & 2

C Tpt 3 & 4

Tbn. 1 & 2

Tbn. 3  
B. Tbn.

B. Tba.

Timp.

Perc. 1 *p*

Perc. 2 & 3

Hp. *pppp* *gliss.*  
D C B<sub>♭</sub> E<sub>♭</sub> F G A<sub>♭</sub>

Cel. *pp*

Vln. I *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc.

D.B.

## The Call

# The Call

264 *rit.* **Lento**  $\text{♩} = 44$  *molto rit.*

Fl 1 & 2 *f*

Fl 3, Picc.

Ob. 1 & 2 *f*

E. Hn.

B. Cl. 1 & 2 *f*

B. Cl.

Bsn. 1 & 2 *f*

C. Bsn.

Hn. 1 & 2 *f* *Bello up*

Hn. 3 & 4 *f* *Bello up*

CTpt 1 & 2 *f* *a.2*

CTpt 3 & 4 *f* *a.2*

Tbn. 1 & 2 *f*

Tbn. 3

B. Tbn.

B. Tba.

Timp.

Perc. 1 *Chimes*

Perc. 2 & 3 *Cash Cymbals* *str. Cym.*

Hp.

Cel.

Vln. I *p*

Vln. II *p*

Vla.

Vcl.

D. B.



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